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E. H. Roubush

MANUAL

OF

INSTRUCTION

TO

Roubush's Writing Charts.

BY

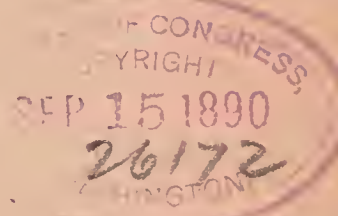
ROUBUSH BROS.,

TOPEKA, KANSAS.

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Preface.

We believe that writing should be an act of the mind as much as any other study.

Drawing from objects is the only true method of learning to draw. Copying does not awaken any mental action in the line of the work being done. The former method teaches drawing, the latter method teaches copying.

So with writing. The method we present teaches writing, not copying.

When the few characters used in writing are presented to the eye in such a way as to show all their similarities and differences, with a few illustrations showing them combined into words and sentences, we have all that is necessary in the way of copies.

The predominant feature in learning to write is practice, but the practice must be intelligent and careful and it must be taught on the same plan that a child learns to walk, or, when older, learns to play an instrument. The results at first seem to be discouraging, but patience and careful practice in the right direction leads to what we see in the athlete on the one hand and the accomplished pianist or violinist on the other.

We believe in applying these ideas in teaching writing.

We believe that every writing exercise in school that does not bear directly on systematic writing in

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detail is a mockery. The thousands and thousands of young ladies and gentlemen in the United States to-day who cannot write a graceful, beautiful hand, say to the public schools, "Why didn't you teach us to write? You could have done it just as well as not."

There are many little details which must be observed, or the writing will retrograde in spite of the strongest efforts the teacher can put forth to advance. We have tried to make our ideas plain, and it may seem that we have been too explicit in some instances. We have repeated ideas, under different headings for a purpose.

We have tested our plan and those who have tried it obtained excellent results.

We commit our work, including Charts, Paper, Manual, etc., which together form a new system and method of obtaining results in writing, feeling that the public will welcome anything that will be successful.

We are very thankful for the encouragement we have already met with, and hope that those who have favored our work and those who shall yet favor it, will never have any reason to regret it.

Respectfully,

ROUDEBUSH BROS.

Topeka, Kan., August 20, 1890.

The charts are to be used with the manual.

PART I.

PLAN OF WORK.

The plan of work carefully followed is all that is necessary to obtain excellent results.

Books, Paper, &c.

With what must each pupil be supplied?

With the writing package.

What is the writing package?

An envelope containing the writing charts and fifty sheets of paper and a blotter.

With what must the teacher be supplied?

With the manual and a rubber specimen stamp, and cover for sample book.

The fifty sheets of paper in the envelope is the supply. Three or four sheets for practice and specimens should be kept in the chart-book for use.

What is a specimen?

See directions and explanations in the chart-book. The three lines under capitals and each of the three lines of capitals are illustrations of specimens.

What is a practice sheet?

Any sheet on which the pupil practices his lesson preparatory to writing a specimen or makes the practice exercises. Any sheet on which a specimen has been written but not approved by the teacher should be used as a practice sheet.

Where should practice sheets for practice be kept?

In the chart book.

When a practice sheet is used up, what is done with it? Put in the waste basket.

When is a practice sheet used up?

When it has been written on, in as many ways as possible.

How many ways may a sheet be written on?

Seven or eight different directions. Write letters or words on the lines; invert the paper and write on them again. Practice small letter exercises across the short way of the paper. Place one corner of the paper from you, write exercises across the corner and fill the sheet in this way. Place the other corner of the same end of the sheet from you and practice as before. Be careful in all these exercises to keep the lines straight and practice on the same exercise through one way. Now, practice the seventh or eighth exercises along the lines filling the spaces on the paper. Turn the paper and practice the same thing across the short way.

When the practice paper (not used up) accumulates, what is to be done with it?

Place it in the envelope as supply, being careful to keep it and the clean sheets separate.

What is to be done with a specimen when approved by the teacher?

The pupil places it on file in the back of the chart-book, hooking it on the fasteners.

What is the manual for?

It explains the system and gives details for carrying on the work in school. It is expected that the teacher can understand the system by studying the manual carefully.

What is the rubber stamp for?

The teacher approves a specimen by stamping it with this stamp.

Why not use a mark made with a pencil?

Because the pupil may use the same mark.

Why have it approved by the teacher?

This makes the teacher responsible.

Why have it approved at all?

This forces the pupil to do good work which is the best practice he can have.

What is the chart-book for?

It serves as an abridged text-book in which the subject-matter of writing is classified and the course in writing is outlined so that the pupil can follow it without help from any one.

How is the chart book used?

Before trying to write a specimen, the pupil studies his lesson, then puts his book in the desk and tries to write the specimen. If he fails he studies his lesson again, and placing his book in the desk, tries it again.

Why place the book in the desk?

In this way, the pupil must depend upon himself and write from knowledge and not from copy.

How does he study his lesson?

He examines it carefully in all the charts and directions, and sketches an outline of the lesson and specimen to be written on his practice sheet.

What is to be done for copies?

All that is necessary to explain the form of letters and their combination in words is given in the chart book.

What is the sample book? This book is the copy-book—the high-grade specimens being filed in it as the specimens are filed in the chart-book.

How many specimens of each lesson may be placed in the sample book?

Not more than three. If there are three specimens on one lesson in the sample book and a better one is presented to be placed in it, the poorest of the three must be taken out and the new one put in.

How is this book a copy book?

It is to be kept where pupils may examine it and criticise it and if too many just faults are found against any specimen it must be taken out. It serves as a lively copy book, containing copies which pupils will try to duplicate, and excel.

The degree and grade should be marked on the paper when it is marked "specimen." But the teacher may defer this until some other time, if for any reason, it be thought best.

Division of the Work.

The course is divided into two divisions with respect to work. The first division of work may be called the close movement division, which does not exclude the free movement exercises that aid greatly in proper position and holding the pen, and gradually cultivates a freedom of movement in writing; but the form of letters and writing them accurately into page specimens is the prominent feature of this division of work, and this cannot be expected, only as it is done with close movement, from children under fourteen years of age, or from anybody without a great amount of practice. Those who can write page specimens accurately with free movement, work in the second or free movement division.

The first division includes the work of about six

school years, and is divided into three degrees called first, second and third degree work.

The first degree consists of making the letters and writing the printed words of the lessons on the chart, to the comma, with a pen or to the semicolon, with a pencil, and belongs to the first year.

The second degree belongs to the second year, and the work consists in writing the letters and words as before, to the semicolon but it must be done with the pen, and may be considered passable when it reaches 80 per cent. of a high degree of perfection, for children of this age. This degree is worked over again in the third year, but the work is not passable under a grade of 90 per cent. Pupils in this degree should write as many as ten specimens copied from the third reader or something similar, all of which should be written accurately and systematically.

Pupils in the first and second degrees use simple capitals similar to those on the small-letter chart.

The third degree work contemplates the course from the beginning, with a higher degree of perfection than is required in the second degree. For this work, follow the directions on the inside of the first page of the cover of the chart book.

Pupils may pass through this degree on a grade of 80 per cent, but should pass through it again with an average grade of not less than 90 per cent. The next work of this degree should be that of writing the pupil's own composition, such as examination papers, compositions, &c.; the writing of which should be as well done as in the regular writing lessons.

During this time the pupils practice on free movement, on the exercises as suggested on the exercise chart and directions, until they can write all letters in groups and write simple words rapidly and correctly. This degree may correspond to the fourth, fifth and sixth years.

The pupil may now try to write the fourth degree, using words to the semicolon and finished capitals. —Grade 80 per cent Then go through the work again, taking the third degree work, but writing it in free movement. Grade not less than 90 per cent. These two divisions of the fourth degree may correspond to the seventh and eighth years in school.

The fifth degree which adds all the embellishments, such as graceful shading, and beautiful combinations and enables the pupil to write a letter in an artistic manner, belongs to the high school. Although the work is applied to school years, no pupil should be held back or be allowed to go forward faster than he can do the work correctly.

The Writing Time.

What must each pupil be supplied with? The charts, paper, blotter, pen and ink.

What will each pupil do on beginning his book? Make a specimen of his writing on one of the sheets and place it on the fasteners in the back of the book.

BEGINNING THE EXERCISE:

1. Place pen and ink on the desk.
2. Place charts on the desk.
3. Open the charts and study the lesson.

4. Close the charts and place them in the desk, leaving two or three sheets of paper on the desk.
5. Open ink well.
6. Take pen.
7. Take ink.

Write a specimen.

CLOSING THE EXERCISE.

1. Stop promptly at the minute.
2. Wipe pens.
3. Close ink well.
4. Use blotter.
5. Take charts from desk.
6. Take envelope from desk and place charts and paper in it and replace in desk.

SPECIMEN.

Writing the specimen includes preliminary practice on the letters of the lesson, to get the correct form and this includes writing them, each in groups of four. When the pupil gets this and the written word of the lesson properly done the teacher tells him that he may try to write his specimen. As soon as he gets his specimen, which must be completed, when once begun, without any questions from the pupil or instruction from the teacher, he presents it to the teacher who decides its merits and either tells him that he must try it over or stamps it "specimen." If the sheet is stamped by the teacher, the pupil places it on the fasteners in the back of his book and begins immediately on another specimen.

To be ready to write a specimen in any degree often requires two or three weeks practice.

If the pupil studies the directions in the chart book carefully, he will know what makes a specimen and the order in which lessons come.

In Capitals the pupil passes from one group or lesson to another until he has gone through with all the capitals. Then he attempts to make the specimens. Each line of capitals makes a specimen.

MOVEMENT EXERCISES.

Practice on movement exercises may be omitted in the first division of work except in the last part of the third degree work. The efforts to successfully form the letters and write them in words is the very best of practice.

Once or twice a week, the pupils of this grade may be asked to make as neat a page as possible by writing practice exercises in several directions on a sheet. If this sheet be very neat in appearance it may be marked "specimen" and be placed in the book as the specimens are. The second, third or fourth exercises may be practiced for two or three minutes before every lesson, with free movement.

SAMPLES.

Any exceptionally nice specimens should be placed in the sample book by the pupil on the direction of the teacher, at the time of marking it.

THE TEACHER'S WORK.

The teacher should pass around among the pupils, giving instructions concerning the formation of letters, and when seeing that any one is ready to write a specimen, tell him to proceed with specimen.

Occasional Drills.

FOR LEARNING FORM.

1. Write a word by principles only, and ask pupils to tell what the word is. Then add (1) extensions; (2) special elements, and (3) final element. Now practice over this with a brisk movement and, if you have any of the loop letters, the incidental element which causes the loop will be formed as the result of movement. Remember an extension is only the continuation of the main element of the first principle which is always a straight line.

Require pupils to write a word by principles on the board, and complete by adding the elements. Then practice over it.

2. *For practice in movement.*—Make practice exercises of words composed of letters not containing any elements but the standard principles. (1) Of those letters containing only simple elements which are i, x, u, n, m, until the words can be well written with free movement. (2) Use those letters of standard principles containing a compound element, which are w, v, o, with the simple element letters i, x, u, n, m. (3) Add the extension letters, one at a time, mastering the work each time.

3. *For Capitals.*—Form a capital letter correctly and move the pen carefully along the outline until it can be done easily, then form the letter again and place on it a letter most resembling it and practice this letter as before, etc.

Require pupils to make a single letter on the board at one trial. Begin at one pupil and number around the board, the pupil placing his number by

the letter. Pupils pass to their seats. Each one writes the number of the pupil who, he thinks, made the best letter. Then proceed to find out who received the highest number of votes.

Points to be Considered in Grading.

WRITTEN PAGE.

- 1.—General appearance.
- 2.—Spacing.
- 3.—Margin.

The Writing.

- 4.—Body.
- 5.—Extensions.
- 6.—Spacing.
- 7.—Slant.

Capitals.

- 8.—Heighth.
- 9.—Slant.
- 10.—Harmony in strokes.

SMALL LETTERS.

- 1.—Main element.
- 2.—Connective element.
- 3.—Extension element.
- 4.—Incidental element.
- 5.—Special element.

CAPITALS.

1st, 2nd, 3d, &c., strokes.

In marking a page, first write the word *page*, under it write only the numbers corresponding to subjects in the above table, which the writing shows to be incorrect. In marking a letter, place under it the numbers in the same way as the page is marked. Illustration page 32.

PART II.
CHARTS.

Pupils should be able to answer all the questions about the charts.

Small Letter Chart.

How many sections are the letters divided into? Two, section one and section two.

How many letters in section one? Seventeen. What letters are they? All the simple stroke letters.

How many letters in section two? Ten. What letters are they? All letters that have compound strokes, and r which has a crooked stroke.

How many groups are there? Five. What letters in the first and fourth groups. All the short letters.

What letters in the second group? All the letters with short (one space) extensions.

What letters in the third and fifth groups? All the letters with full (two space) extensions.

How many divisions are there? Three.

What letters in the first division? All the letters that have only the first principle.

How many are there? Twelve.

What letters are in the second division? All the letters that have the second principle.

How many are there? Nine.

What letters are in the third division? All the letters that have the third principle.

How many are there? Six.

LESSONS.

What section and group is the lesson in?

How many letters in the lesson?

What are they? Name them.

What division is each letter in?

How many principles has each letter? Name the principles of the letter in the order they come in the letter.

Is each principle standard or modified? If modified, how?

Has either principle an extension? If so, is it short or full? Has it an incidental element?

Has the letter a characteristic element? If so, describe it. All letters have the same final element when at the end of a word.

Capital Letter Chart.

Into how many sections are the capitals divided? Two, the letters of the first section are made without raising the pen. Those of the second section are made in two parts. How many divisions are they divided into? Three. What letters in the first division? Those in which the direct oval is the principle.

What letters in the second division? Those that have the capital stem principle.

What letters in the third division? Those that have the inverted oval principle.

How many groups or lessons are there? Eleven groups, each containing three letters with some similarity.

How many copies are there? Three.

What letters in the first copy? The least difficult.

In the second copy? The next most difficult.
 In the third copy? The most difficult.

Analytical Chart.

This chart almost explains itself, but pupils must be taught to look at it, and depend upon it largely to portray to them more fully to what extent the letters have been systematized.

In *finished letters* there are but two full line letters, viz: i and x. The dotted line in c shows how the straight line, down stroke, is modified by the peculiar joining at the top. The effort to follow a straight line should be made in making the down stroke in c, just the same as in the other two. With exceptions of the first three lessons the letters are arranged the same as in the first chart. In each letter some other letter in full line may be seen. These letters may be called the construction letters. How many construction letters are there? Ten. Name them—i, x, c, u, n, a,—final t, l, j, h. The letters composed of one of the construction letters and additional dotted lines may be termed a derivative letter. How does the derivative letter differ from its construction letter? Show this on the blackboard—(call on one of the pupils.)

True letters omit the final stroke, for it belongs to final letters only. These letters being of the form found in continued writing must have the principles of writing.

What letters in the first line? Those having one principle.

What letters in the second line? Those having

two principles; m has three principles. What principle or principles has each letter?

In *the principles* the full lines show the simple standard principles, but dotted lines show the extensions, and modifications.

How many elements of principles are there? six.

Into what two classes are they divided?

Simple and compound.

How many simple elements are there? Three.

How many compound elements are there? Three.

Real letters are much the same as the printed letters written in slant with other modifications suited to writing them. It adds great interest to the study of letters, to examine them and compare them with the printed letter and note how each one holds its characteristic, and to see what changes were necessary to make a system. Systematizing has almost obliterated the characteristics of the printed letter in some cases, yet, by examining closely and comparing carefully, the characteristics of the printed letter can be found in every script letter.

CAPITALS.—One or more placed on another. After the principles of capitals have been learned such as the oval or letter O, the capital stem or the letters D, L, S; the best plan to assist in understanding the letters, is to place one or more upon another as suggested in this chart.

Place the letters of each group in one place. Place each or all the letters of the first two groups (first division except D, which belongs in both divisions) on the letter O. Place each or all the letters of the second on L. Of course this must be done by first making one letter accurately.

Exercise Chart.

The exercises here are suggestive. The left side of the page is the free movement letter chart which we try to use altogether. The other or right side of the chart is merely to develop movement when it cannot be reached by the other exercises.

In writing the exercises the hand must move with the pen in all directions, which will require arm movement. The arm rests on the heavy muscles in front of the elbow and the hand rests on the third and fourth fingers, turned under slightly, so that the hand may slide easily in every direction. The extensions of the fifth and sixth exercise should be made with the finger movement.

The fifth and sixth exercises are made by making groups one way, the width of a group apart, and then inverting the paper and filling in the spaces. This is the best and shortest way to teach correct position.

In the capital letter exercises, be sure you have the correct form outlined, then follow it with your pen or pencil, being careful not to use any finger movement. Follow the form slowly at first that it may be done accurately; increase to a rapid, regular movement, but not faster than the form can be accurately followed. A prevalent idea that free movement means fast movement is a mistake. All writing must be done by making strokes and not by drawing lines; yet it must not be so fast that it cannot be deliberate, until much careful practice has fixed a habit of correct writing.

PART III.

ANALYSIS.

This part aids the teacher in understanding the system more definitely, but is not needed in the school only in advanced grades.

Basis of Analysis.

We consider the writing of words or continued writing of letters a unit divided into the body of writing, and extensions; the body of writing a unit divided into elements which we call the principles of writing; and a principle a unit composed of two elements. Every letter has one or two of these principles.

A few letters require a special element to distinguish them.

All letters at the end of a word have the final element.

Principles and Elements of Writing.

THE BODY OF WRITING

Is only that part of a written word that is necessary to show the joining of the connective and main elements. *The connective element* is, generally, a slanting upstroke curved down and to the right or up and to the left; occasionally this connective element is horizontal from the top of one principle to the top of another and curves down from one sixth of a space, as in *wi*, to one third of a space in *we*, *os* and *or*.

The main element is a down stroke, always on the main slant, and a straight line.

PRINCIPLES.

There are but three principles in the body of writing, each of which is composed of two elements—the first, or connective element, and the second or main element.

The first principle consists of a right curve and straight line joined at the top in an angle, as the first two strokes in the letter i (*the first key letter.*)

The second principle is composed of a left curve and a straight line connected at the top by a short turn, as the first two strokes in the letter x, (*the second key letter.*)

The third principle consists of a left curve and a straight line, connected at the top in an angle, as the first two strokes, (omitting the dot) in the letter c, (*the third key letter.*)

Every letter has one or two principles, m has three.

The principles are standard or modified.

A standard principle is one space high and one space wide at the base.

The modified first principles in the first division are in e, final t, r and s.

The modified second principles in the second division, are in k and z.

The first principle in e is one space wide at the base, and only one-third space high, this requires the first element of the principle to be much more slanting than in the standard principles. The first principles in final t and p in the fifth lesson, is one space wide at the base and two spaces high, therefore the first element is not so slanting as in the standard principles.

The first principle in s, is one and one-fourth space high and the main element curves to the left at or near the base. In r it is one and one-fourth space high, and is one and one-fourth space wide at the base. The space at the base is widened on account of the little characteristic element one-fourth space long that is inserted between the elements at the top. The second principle in k is one and one-fourth space high, and only a half space wide at the base. The first element is not so slanting as in the standard principle, but is longer and turns under and back one half space, forming a short hook or part of a little circle one-half space in diameter. This element lacks a little of closing on itself.

The second principle in z, has its main element curved to the left near its base, like the main element in s. It is drawn to the left about one-third of a space.

EXTENSIONS.

An extension is the lengthening of one of the elements of a principle. The principle extensions are up or down, and always consist in lengthening the main element of the first principle, with the exception of z, which may be considered the lengthening of the main element of the second principle, with the stroke broken at the base of the principle. a, d, g, q, each has an extension from the top of the third principle to the top of the first principle. In c the first element terminates in a dot. In s the curve of the main element extends one-half space to the left and up one-third of a space, thus forming a little hook which terminates

in a dot. The upper and lower extensions are measured by the main element of the principle to which it belongs. In t and d the extension is just as long as the main element of the principle. In all the loop letters, e included, the extension is twice as long as the main element of the principle. The extensions not looped are short. The looped extensions are full extensions; e is not included in either class.

An incidental element is the most natural path of the pen in moving quickly from one element to another, and in the small letters is that side of a loop opposite an extension of the main element.

Special or characteristic elements, are elements that must be used in addition to the principles and elements already mentioned for the purpose of distinguishing certain letters. The dot over i and in c, the cross on x and t, the little element in the top of the r, are special elements.

The cross on x is made across the middle of the main element. The special element in the top of r is an abrupt curve to the left about one-half space long, extending to a point one-fourth space to the right. The dot over i is on a line with the main element and one space above it. The dot of c is made immediately at the end of the connective element. The cross on t is as long as the main element and divides the extension into two equal parts, but the extension divides the cross into two unequal parts, one-third being to the left and two-thirds to the right.

Each letter as given in the small letter chart, and finished letters in the analytical chart have the final

element which is a right curve like the first element in the first principle. This element never belongs to letters except when they are final. The finish of final letter t is a little compound curve from the middle of the main element and terminates at the same point as if finished like other letters.

Capitals Analyzed.

The left side of O, the C's and oval A are alike, C in second group has the contracted oval, E is like C except the upward stroke, and it commences in the oval a little further to the right and is broken in about three-fourths of a space, one-third of its height from the top.

D begins two and a half spaces high. The down stroke is on the main slant but is, first, curved slightly to the left, then slightly to the right, which makes what is called the compound-curve. This joins at the base with a compound stroke corresponding exactly to the right side of the letter O. The little loop at the base is the result of attempting to make the joining without stopping the pen, hence it is called an incidental element. L is precisely like D to a point one space high on the second stroke of D, except the down stroke is three spaces high instead of two and a half, and the letter begins with an up stroke.

For comparison of the down strokes in these letters see T and S, made in the same place on the analytical chart. S is like L except that the down stroke ends in the contracted oval. The up stroke in C, L and S should begin about one space high,

and for a short distance should be a horizontal curve. This stroke does not belong to the real letters, but it is an easy way to begin a letter, it saves time and looks better.

The first stroke of G is like the first stroke of small L. The second stroke is an oval that extends down two spaces and stops after turning up one-half space. The third stroke is the contracted oval.

P begins like D. but the first stroke which is compound extends to the top where it joins in an oval turn with a simple stroke that meets the first stroke one space from its top. The large part of the letter is one and a half space wide and the small part is one-half space wide.

B adds a compound stroke to P which fits around the base of the first stroke and finishes in the contracted oval. R adds a straight line on main slant and a finish like the final element in small letters. D introduces the capital stem and P introduces the inverted oval.

Observe P and V, in same place, on analytical chart. The first stroke of V is the left side of the oval the second stroke is down and up, one-half space wide in middle. Compare U and V. W of this group is nearly like two V's joined at the top in a short turn.

Q is a full inverted oval finished at the base like L. Compare Q and I on the analytical chart; also I and J. Compare T and D, also A and T. A should finish like H.

H is a space wide at mid-height. All the spaces in A, N, M, V and W are one-half space wide at mid-height.

The full height of each capital is three spaces.

Analysis of Letters by Strokes.

Strokes are simple or compound. A stroke never crosses itself, but one stroke may cross another. A stroke that is in the same general direction, up or down, is a simple stroke. A stroke that reverts to or near itself, but does not cross itself, is a compound stroke.

Counting.—Every stroke receives a count or one measure of time.

Small letters.—Every finished letter has either three or five strokes except m, which has seven. Every true letter has one stroke less than the finished letter, then every true letter has either two or four strokes except m has six. The up strokes receive odd counts, the down strokes even counts. In writing a word the up strokes are designated by the count one and the down stroke by the count two. The final stroke receives the count *one*.

SMALL LETTERS.

Three counts.	Five counts.
i I-2-I.	u I-2-I-2-I.
x I-2-I.	n I-2-I-2-I.
c I-2-I.	a I-2-I-2-I.
e I-2-I.	d I-2-I-2-I.
t I-2-I.	p I-2-I-2-I.
t I-2-I.	h I-2-I-2-I.
l I-2-I.	y I-2-I-2-I.
j I-2-I.	g I-2-I-2-I.
s I-2*-I.	w I-2-I-2*-I.
r I-2-I.	k I-2-I-*2-I.
v I-2*-I.	q I-2-I-2*-I.
o I-2*-I.	
b I-2*-I.	
q I-2*-I.	
z I*-2*-I.	

CAPITALS.

O I*-2.
 C I-2*.
 A I*-2*.
 D I-2*.
 C I-2*.
 E I*-2*.
 L I-2-3.
 S I-2*.
 G I-2* 3*.
 P I*-2.
 B I*-2-3*.
 R I*-2-3-4.
 V I-2*.
 U I-2*-3*.
 W I-2*-3*.

N I*-2*-3.
 M I*-2*-3*-4.
 W I*-2-3*.
 Q I*-2.
 Y I-2*-3-4.
 Z I*-2*-3.
 T I*-2*-3.
 H I-2*-3-4*.
 K I-2*-3-4-5.
 A I*-2-3*.
 N I*-2*.
 M I*-2-3*-4.

*Compound stroke.

The figures in the above tables number parts or elements in the order of making them. Thinking the letters in these parts while making them, aids greatly in forming them. The strokes should be made in regular time to counts, as indicated by the figures. The dot in c and the little special element in the top of r, may each receive a count when first learning them. Counting should not be used, only in the most simple letters, until in the *third degree*.

PART IV.

VARIOUS SUBJECTS.

There are many details in any branch that cannot be mentioned in a text-book. The best general instruction is: Be thorough and do not think that any small details may go unheeded; then, use common sense.

Position.

The proper position is of very great importance, many persons fail to get good results just because of an incorrect position. The position, for ready to write, should find the right fore arm lying across the middle of the paper at right angles to the lines.

The left hand should be placed on the paper parallel with the lines. The body from the hips to the shoulders should be straight, but may lean forward and to the left slightly. The easiest and most natural position of the point of the pen should be on the line. A very common fault is to place the hand too high with relation to the line.

For holding the pen see general directions in the chart book.

Movement.

Movement may be divided into close movement and free movement. Close movement is not incorrect movement, but the movement of the pen is kept to the right place by effort, and the range of movement must either not be very long or it must be firm and deliberate by strokes, and seemingly compelled to write the correct form. If the pen be properly held by the thumb and first and second fingers, and the position of the pen with relation

to the line is correct, and the letters are properly formed, the movement must be correct, for if it be finger movement and the hand lying partially on the side, as little children invariably place the hand, the finger movement must be correct and the hand must move along with the work, although the action that moves the hand may be largely in the wrist and hand which we designate as close movement. The best drill for holding the pen and hand properly is practice on the first and second exercises. Children should be discouraged from laying the hand on the side, but they should first be led to see that they can hold it properly, by drilling on some easy exercise or words that they have thoroughly learned.

It is almost impossible to write words and form the letters correctly without using a correct movement, so the very careful forming of letters must, of necessity, be conducive to good movement. The common school teacher is much safer in requiring the correct and systematic form of letters without saying anything about the movement than to try to teach movement first.

Spacing.

The standard principles are one space high and one space wide at the base. These spaces are the same if the width is measured horizontally and the height measured vertically. This is shown by squares at the bottom of the exercise chart. These squares, also, give a plan for getting the correct *slant* of writing. The two inside squares overlap

one-fourth of their width, this shows the main slant to be a diagonal from the upper right hand corner to the lower left hand corner of three-fourths of a square, and the connective slant to be from the upper right hand corner to the lower left hand corner of one and three-fourths of a square. A space between letters is slightly wider than a space between parts of a letter. Capitals are three spaces high, or the same height as the small letter l. Capital O is two spaces (full) wide. The inverted oval for the third division of capitals is the same as the direct oval with right side made nearly straight, which makes the oval only one and a half space wide. In Q the oval is full width.

Space between words is determined by beginning a succeeding word at a point on a vertical line in which the preceding word ends. This is true when words begin with the connective element and end with the final element. Care should be taken not to write words too far apart.

Sentences should be a space wider apart than words.

The first small letter of a word beginning with a capital should be written very closely to the capital, within one fourth of a space.

Shading.

The short extensions in t, d, p, are shaded at their extremities to keep from showing a loop that would be the result of free movement. Those working in the first and second degrees should not attempt any shading, and those in the third degree only the

cases above mentioned. The shading in these letters should not be bunchy but should gradually decrease from the extremity of the extension to the principle.

Shades on any other small letters should be left for fifth degree work. Those working in the third degree had better not attempt to shade capitals, but those in the fourth degree work should shade capitals.

Capitals are shaded on curves, the shade being the heaviest in the middle and gradually decreasing to the extremities of the curve. This rule is general, but has some seeming exceptions; a few straight lines occur in capitals, that are shaded.

A shade should be made with a quicker movement than any other part of writing. In executing the capitals with free movement a proper use of shading is a great assistance in forming the letters correctly. No two successive down strokes should be shaded.

Shading should be practiced on the strokes without connecting them with the letter, until it can be well done, then attempted in the letter. A page looks much better without any shading unless it be skillfully executed.

To Time.

Our system by strokes is adapted to writing to time by count or music. This greatly assists in learning, for writing must be done by making strokes quickly. The counting should be sharp but slow enough to give the pupil plenty of time be-

tween strokes. Counting should be by stroke in the first, second and third degrees, but by principle in the fourth degree, every principle receiving a count instead of every stroke.

The best instrument for the school-room, for keeping time is the metronome; it will run for about half an hour, and the time can be regulated to any speed. Each pupil, then, can write on his individual lesson, and the teacher give her time to assisting the pupils.

Never.

Never write until you have the proper position and are holding the pen properly.

Never write until you know the form of the letter or letters you are about to write.

Never write faster than you can write the correct form.

Never scribe over the paper without regard to a neat page. Never practice exercises without a page design. Never write with an irregular jerky movement. Never make heavy lines except in proper shading.

Particular Points.

The main element or down stroke, with or without extension must be a straight line on main slant throughout its extent. All joinings at the base are short turns, except in the letter s, and where a second principle follows a first or second principle in the same letter; these join by angles.

What is a short turn?

A short turn is just as near an angle as can be made without stopping the pen.

The connective element must be on connective slant, and curved down in first principle and up in the second and third principles. This element in second and third principle is the same. The extension at the top of the third principle in a, d, g, q, must not be hooked down, but must be horizontal across the top. Practice necessarily shortens the third principle in these letters, and slants the extension at the top; yet the effort should always be to make the principle full height and the extension horizontal. The little shoulder in the r, should be very marked, for practice will modify it a great deal. The principle in e must be only one-third space high.

Illustration for Marking.

See Page 13.

Page.	k.	G.
2.	1 ¹ .	2.
5.	2 ² .	3.
10.		

3.

The illustration shows the *page* to be wrong in spacing, extensions, and harmony of strokes in capitals. It shows the letter k to be wrong in the second stroke of the first principle, in the first stroke of the second principle, and in the extensions, and G to be wrong in the second and third strokes.

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